



The Chorus Newsletter

Published for and about the NOVA Community Chorus
www.nvcc.edu/alexandria/visual/music/chorusnews

Newsletter on Line

Starting with this September 2006 issue of *The Chorus Newsletter*, readers will be able to view it on line.

Paper copies will be available to choristers at the first rehearsal of the month as usual but the newsletter will be on the WEB to choristers who wish to access it there.

You are encouraged to join the new **alexNOVACHORUS@Yahoo.com**. This is a free group that members of the NOVA Community Chorus may join. This group permits messaging among members. If you wish to join, send a request to central-wjmit@Yahoo.com (That's my Yahoo ID.) Welcome, all.

It will also be available at the college's site, www.nvcc.edu/alexandria/visual/music/chorusnews.

Concert Season

The NOVA Community Chorus got off to a grand start on the concert season with its first rehearsal under the direction of Rex, filling in for the traveling director, and Harvey, for our own Christine Hagan. The chorus sang a few of the Copland numbers, and the Hallelujah Chorus from the Handel Messiah. Work for a reduced number of singers continued on Saturday, 2 September in preparation for the Beethoven Symphony No. 9 Chorus movement.

It appears that NOVA Community Chorus will have a significant representation in the joint chorus that has been asked to sing this work with the Alexandria Symphony Orchestra. Of note is that Midori will be the featured soloist in the first half of the program. What follows is from a biography of Midori from her website.

During the 2005/2006 season, Midori will perform a wide range of repertoire, in recital and with orchestra, in North and South America, Europe, Asia and Australia. She will also teach at music schools on both coasts of the United States and take part in numerous community engagement projects that she has founded in the US and Japan, including Midori and Friends, Music Sharing, Total Experience, the Orchestra Residencies Program, University Residencies Program and Partners in Performance. Midori is often asked when her talent first manifested itself; how, and when, her multidimensional career developed and what her various projects entail:

Early Years

Born in Osaka, Japan in 1971, she was named Midori from the old Chinese character meaning 'precious jade.' From a very early age, she was attracted to the sound of the violin played by her mother, Setsu Goto. When Midori was four, her grandparents gave her a tiny violin of her own. Three years later, Midori gave her first public performance for an audience in Osaka playing a Paganini Caprice. She loved to practice and perform, and was surrounded by music at home. From an early age, Midori also became aware of her family's example as hardworking, highly motivated individuals with strong social consciences.

She studied with her mother for several years, practicing with her every day. A visiting musician friend living in New York City heard Midori play and encouraged her mother to make a tape. As Setsu Goto held a small cassette recorder in her lap and, as the family's two dogs barked, Midori played the Paganini Concerto No. 1 and a Caprice, a Bach solo sonata and the Saint Saëns Third Concerto. The tape ended up coincidentally in the hands of the prominent American violin teacher Dorothy DeLay. (More detail on the Website: <http://www.gotomidori.com/>)

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Musical
Humor

Handel

Expectant Bowlings!

John Bowling, Tenor Section leader, announced that he and his wife, Aubree, expect to be parents on or before 03 January, 2007.

Congratulations to them, and best wishes as their family grows.



MUSICAL HUMOR

Q: How does a singer propose marriage?

A: You're having a WHAT?!?

Q: Why do violists stand for long periods outside people's houses?

A: They can't find the key and they don't know when to come in.

Q: What do singers use for birth control? A: Their personalities. Q: How many singers does it take to change a light bulb?

A: Just one. They hold it and let the world revolve around them.

Most bands consist of a number of musicians and a singer.

Q: What do you call a singer without a girlfriend?

A: Homeless.

Q: Why bury singers 6 feet under?

A: Because deep down they're all very nice people.

From the WEB

Handel and Messiah

The establishment of *Messiah* as a venerated English institution for Christmas and Choral Societies has a long and complicated history. A few excerpts are familiar to almost everybody, unlike any other work by its prolific and misunderstood composer. *Messiah* remains Handel's best known work, although this was not a status that it enjoyed until the last few years of his life, brought about by annual performances in Handel's oratorio seasons and charitable benefit concerts at the Foundling Hospital (an organization for underprivileged children, and which still exists today as The Thomas Coram Foundation). It was not originally envisaged as a Christmas tradition, but its microcosm of Christian doctrine and faith was intended as a timely thought-provoker for Lent and Easter.

Messiah was composed at Handel's usual quick speed, but was premiered a year later in Dublin. Handel appears to have been reluctant to present such a sacred subject matter in a London theater, which seems wise considering the Bishop of London's outrage in 1732 when cathedral choristers had sung in *Esther*. The theater, and Handel's music, were still perceived by many ecclesiastics as profane and subversive. Even Dean Jonathan Swift, a cranky old man with *Gulliver's Travels* long behind him, almost prevented the Dublin performance by threatening to forbid singers from St. Patrick's Cathedral to take part. Swift relented, but the contention *Messiah* aroused was still considerable enough to persuade Handel that the London premiere, a year later, should be advertised under the title "A Sacred Oratorio", thus avoiding any charge of blasphemy.

From: the web, gfhandel.org



The Chorus Newsletter welcomes news, articles and photographic contributions. Are you planning a recital? Tell us when and where and we will get the word out. Call the editor, Bob Trexler at 703 978-9171 or e-mail at Rctrex@aol.com.

The Chorus Newsletter contains information about and for members of the NOVA Community Chorus. It is privately published monthly except during June and July. The College has no responsibility for its content. Members are encouraged to contribute articles and news about musical offerings and musical topics to Robert Trexler, editor and publisher, at Rctrex@aol.com